WHITE DWARF

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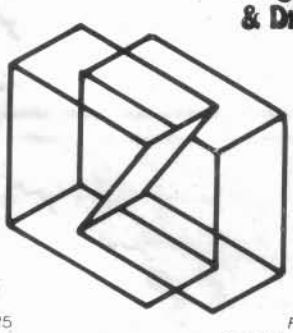

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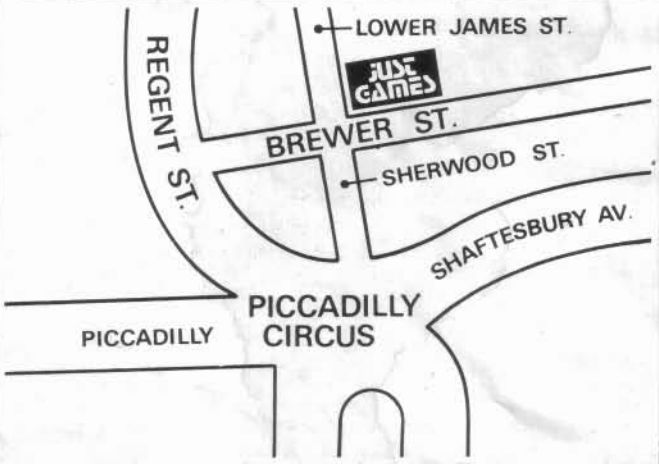

WHITE DWARF

IT has never ceased to amaze me that virtually all board wargames are of American origin. Certainly the demand per head of population is relatively the same on both sides of the Atlantic and whilst the American manufacturers include, amongst others, Avalon Hill and SPI, Britain can only boast one manufacturer — Philmar who produce Kingmaker — to compete. The only section of the wargaming hobby where Britain still leads is that of wargames rules for table-topping, and this is probably due to the 50 year start given to us by H. G. Wells and his book *Little Wars.*

In the case of SF/F games and rules the situation is quite hopeless with respect to products from British manufacturers. Admittedly the States got off to a flying start with TSR producing Dungeons & Dragons, but since then other companies such as FGU, The Chaosium, Metagaming Concepts and others have emerged with excellent games over the past three years whilst almost nothing has come out of Britain. Surely the existing Lord of the Rings following and the impending Star Wars mania would have inspired someone, somewhere. . .

Miniature figures is another section of the hobby where British manufacturers are beginning to lose their superiority after being years in front. There are now several manufacturers in America — Ral Partha, Grenadier, Archive, McEwan, Old Guard, Heritage to name but a few — who are now producing wargame and SF/F figures equal to, and in many cases better than, those produced in Britain.

This is, indeed, a sad state of affairs and one which we can only hope will be rectified before it is too late. British people must by now be fed up with having to purchase imported products which have originated from British ideas.

In the meantime, we wish you all a very Merry Christmas and a Happy New Year.

Ian Livingstone

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ALICE in Dungeonland

by Don Turnbull

The 'Alice' level in the Greenlands Dungeon had been the subject of a number of rumours long before a party was temerous enough to venture into it. A key on sale in the local market was said to have been handed to the stall-keeper by a littler girl who said something about 'rabbits' and 'level 4B' – being in an alcoholic haze at the time, he didn't catch the full message, but thought the little golden key would be worth trying to sell. In one corner of level 2B adventurers puzzled over a sign on a door reading ꟻNA ꟻƎƎNOW for some time before a bright spark suggested mirror-writing (250 experience points). In a room beyond the door searchers found a dusty old volume of poetry, on the one legible page of which was the first verse of 'The Walrus And The Carpenter' – not, as it happens, recognised by them. As if these hints were not enough, intruders into the adjacent room were startled to see a large white rabbit (formal grey morning suit, kid gloves, fan, pocket watch – remember?) appear from nowhere, scurry across the room in a worried fashion and slowly descend down the shaft of an old well. When a venturesome party finally reached the foot of the well in safety, they found there was no return – to emerge from the Alice level requires survival of everything the level can muster.

The reason for the rumours and clues was simply that I wanted the Alice level to be tackled as a 'one-off' in the hope that the continuity of the (rather approximate) story line would provide additional entertainment for the players. So the warning – don't enter until your party is fully ready to brave considerable danger – shrouded the rather vain hope on my part that the level would be enjoyed as a composite unit, rather than tackled episodically because the latter would be fatal and far from entertaining. As it happens, I was fortunate; the level was eventually fully explored in one evening and the players pronounced it a success. In fact they were the ones who suggested I 'write up' the level, so now you know who to blame.

Why Alice? Sheer circumstance, I suppose. Like many others (I guess) I had been disappointed by Carroll's masterpieces in childhood and only discovered their delights, via a process which included mathematics teaching and happening to see a copy of Martin Gardner's excellent *The Annotated Alice* on a shelf in the house of an American friend, later in life. When D&D came along soon afterwards, I searched literature for design ideas, like most DMs, and supposed that the unique flavour of the Alice adventures would lend a new quality to a dungeon scenario.

Though Carroll would probably not play D&D were he alive today, I like to think he might design dungeon scenarios for the enjoyment of his more unusually talented little girls as a change from sketching them, writing poetry to them or inventing mathematical puzzles. His dungeons would be dream worlds, not fantasy worlds; his characters would be mild but bizarre caricatures who would fight with wits and words rather than swords and spells; innocence and gentleness would prevail; malpractice, mortality and offensiveness would vanish. An appealing notion, not one which readily fits into the D&D context. In designing the level (for by now I had determined to do so) all I could hope to do was try to follow the story lines and capture at least some of the spirit of Carroll. The Alice books are, after all, only assured of immortality because adults continue to relish them; Carroll would be disappointed to know that young girls have little part to play, but he would have understood, I think.

In presenting the Alice level to readers, however, I am conscious of some humility (a rare commodity in me). Not that the design itself may be ill-balanced – it may be and certainly will be in non-Gygax settings; balance is a matter for the DM, not the designer. Nor that others might have done it, and done a better job of it – that is a constant risk in presenting any scenario, and I don't object to any constructive criticism. Rather, I am concerned lest I have done Carroll less than justice. How would he have designed and DMed the scenario, I wonder? So while I would welcome comment on the scenario's construction and balance, I hope at least that Carroll fans will detect at least some of that mad-cap spirit and will tell me so.

A single, unbranching, path runs through the entire Alice level between high, impenetrable, arched hedges; every so often there are features in the passage itself or in large glades in which the various scenes are played. There can be no deviation from the path and the return journey is blocked as soon as a party leaves each glade. The entire level is illuminated by an invisible source, so there is no need for torches etc. unless an area is specifically noted as dark. There are of course two sections – one for each book, with the *Looking Glass* first And I will limit this account to the Looking Glass section – it 'played' much better than the other and in the later stages of the design my ideas, such as they were, started to wane. I could have done a much better job on *Wonderland*, and perhaps some day I will try. For the moment, however, here is an adventure in Alice's Looking Glass Land. I hope you enjoy it and perhaps recognise it.

Feature 1

Narrow passage 60' long and straight. When the leading character reaches a point about half-way along, the floor starts to move so as to counteract the movement of the party. Each 5' the leader moves forward, the floor's speed increases until the leader reaches the end of the section when the 'travelator' slows down and eventually stops. A character's strength and encumbrance are cross-referenced on the following matrix to determine his maximum speed when running 'against the tide'.

		STRENGTH			
		3-7	8-12	13-17	18
ENCUMBRANCE (GP)	0-750	90'	120'	150'	180'
	751-1000	60'	90'	120'	150'
	1001-1500	30'	60'	90'	120'
	1501-3000	–	30'	60'	90'

The maximum speed of the travelator is 140' and it is unlikely to move at more than 120' so only heavily-encumbered and/or weak characters are likely to end up moving backwards. Characters carried back to the start of the section fall into a 20' deep pit with a 30% probability of suffering 2-16 damage by falling onto a vertical spike.

Source: the Red Queen "Now here, you see, it takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that"

Feature 2

Large circular glade containing seven giant tiger-lily flowers planted around a central mound on which stands a coffin. Flowers will speak to anyone approaching the coffin to warn them of danger; a Charm Plants spell will silence them, and charmed plants can never change (see below) but one spell is required to silence each plant. Speak With Plants will elicit a full description of the danger, including the contents of the

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coffin; the flower affected is silenced after the explanation with same effect as Charm Plants.

If anyone goes within 5' of the coffin 1-3 plants per melee round will change into Weretigers (30,19,21,17,20,17,25 hits) which attack one opponent each, giving priority to characters nearest the coffin. The coffin lid can only be opened by magical means (e.g. a Knock). The space just below the lid is filled with a Wall of Fire, and even when this is quenched or removed a Remove Curse is required to negate an invisible force field which delivers 4-16 damage and removes an experience level if anyone puts a limb into it. Casting Remove Curse removes an opacity about 1' below the level of the lid, revealing a 7-dice Vampire (33 hits) lying on a shroud. The beast awakes on the removal of the curse but cannot strike until the melee round after. The treasure beneath the shroud consists of 1200 GP, 20PP, a +1 Sword with 4 Limited Wishes (low intelligence and ego; lawful), a Bag of Transmuting, a +4 shield and a pair of -3 Gauntlets of Fumbling.

Source: the Garden of Live Flowers.

Feature 3

Large glade with four small refuges equally spaced round the perimeter; each refuge will hold two men. A pit 10' diameter in the glade centre, surrounded by a low wall. Two Hill Giants (34, 40 hits) are having a mock battle as the party arrives; they have their names – MUD and EED on the backs of their jackets. They will allow the party to move safely through the glade but will refuse to permit any approach to the pit and will attack the party if any member does so.

A ladder with 25 rungs leads to the bottom of the pit which is dark and 15' deep. If the centre rung is touched the illumination in the glade is reduced, steel shutters close over the entrance and exit to the glade, and a Couatl (50 hits) flies in from above to attack the party and the giants. The Couatl cannot penetrate the refuges, but they are too big for the giants; nor can the Couatl penetrate the pit. After a delay of 5 melee rounds a second Couatl (37 hits) flies in and reinforces the first, followed by a third (39 hits) after a further 2 melee rounds.

At the foot of the ladder the pit widens out to a space about 15' square in which a 10-dice Spirit Naga (39 hits) guards a chest which contains 1100 GP. A pile of old clothes behind the chest conceals a suit of +4 Armour and a Displacer Cloak. In the pocket of the cloak is a Ring of Magic Negation – any magical effect (spells, weapons etc) used within 50' of the ring-wearer (it can only be removed by Remove Curse) could be affected. 40% magic neutralised; 25% magical effect reversed; 35% magic works normally. The effect of the ring is checked each full turn; attempts to remove it are subject to the possible variation.

The pile of clothes conceals a lever; if it is thrown, the steel shutters are removed.

Source: Tweedledum and Tweedledee.

Feature 4

A shallow recess widening the passage to 20' for about 40' length. In the recess are six grandfather clocks whose ticking can be heard some distance away from the recess. The first clock is going very fast (minute hand moves about twice as fast as a normal second hand); an inscription on the case below the dial requires Read Languages to decipher and says 'I am going very fast'. Inside the clock are a pair of Boots of Speed and a +1 Chaotic Sword of Undue Haste which pulls its holder round at high speed searching monsters and which requires Remove Curse to drop.

Clock 2 is going backwards at normal speed. Inside the case is a flask with 4 draughts of a Potion of Healing (unlabelled).

Clock 3 is stopped. If the case is opened an endless procession of Skeletons appears at the rate of four per melee round; each has 4 hits and attacks on appearance. There is a practical maximum of 48 Skeletons.

Clock 4 is going backwards slowly. The case is empty except for the mechanism, but if magic is used by anyone within 50' of the clock the hands start to race and fly off in the direction of the magic-user. The minute hand has accuracy 60% and 5-10 damage; the hour hand 70%, 3-8 damage; the second hand 80%, 1-3 damage plus poison.

Clock 5 is going fast and backwards and has no special properties.

Clock 6 is stopped. Opening the case sets off a trap – rock fall from roof, 60% chance of hitting each of nearest three targets, 2-12 damage each. Inside the case is a casket containing 20PP and a Helm of Stasis (a special device with an actuator button which will freeze 1-6 beasts or beings, but not Undead, in their tracks).

Source: general preoccupation with time.

Feature 5

Large rectangular room with door leading off the main path. There are six stools on two of which sit Manticores (28, 35 hits) disguised as sheep. They are knitting strange garments with at least six sets of needles each and the room is filled with wool – on the floor, hanging from the walls and ceiling and sometimes floating in the air. The Manticores show only casual interest in an intrusion but will bleat ferociously at anyone approaching the stools and will attack, revealing their true nature, if anyone tries to go behind the line of stools where there is a pile of 3000 SP. While they knit, there is a 70% probability each melee round that they will change from one stool to another, the change being instantaneous.

Manticores may be aided in their melee by the impeding properties of the wool, which can entangle and even suffocate adventurers.

Source: the knitting sheep in the shop with moving goods.

Feature 6

A small glade across which runs a low wall on which are five egg-shaped objects. The blue egg explodes if touched, doing 2-12 damage on the toucher and 1-4 each on anyone else within 10'.

The red egg has properties similar to those of a Wand of Fireballs; it has four charges (but no charge indicator) and releases a 5-dice fireball when the actuator button is pressed.

The black egg is actually painted platinum and is worth 600 GP.

The green egg has an actuator button but no charge indicator. It has power to cure light wounds on the holder (2-7 damage restored) and at the same time will add 1 to his prime characteristic; however half the GP within 20' of the user will change to lead. It will only function once per week.

The white egg is larger than the others, has a human-type face and will speak if addressed. Its conversation tends to be pompous and self-opinionated, designed mainly to frustrate. It will give no useful information about the level. However it will reveal, if asked, the approximate size of a treasure hoard on another level together with vague directions towards it.

Source: Humpty Dumpty.

Feature 7

A large glade with a stone statue of a Unicorn on a 6' high stone pedestal concealing the exit. The pedestal has a small door in it, and it is this door which can only be opened by the key which was on sale in the market. The cache within contains 300 GP, a purple Cloak of Insanity, two +2 swords, and a Mirror of Magic Reversal (which does exactly what its name suggests when the magical effect is in the mirror's 'line of sight').

Touching the door to the cache promotes attacks from two monsters. From the entrance to the glade, behind the party, appears a Chimaera (42 hits) while from the glade exit appears a Gorgon (46 hits) which is reinforced by another Gorgon (36 hits) after a delay of three melee rounds.

The statue itself has no significance.

Source: the lion and the unicorn.

Feature 8

A large glade with four alcoves in each of which stands the statue of a warrior, 8' tall and clad in full armour but bare-headed. A sword hangs from each warrior's belt and each has a shield propped against its left leg. Each statue's right arm is outstretched, carrying a helmet (not stone) which can easily

continued on page 6

ALICE IN DUNGEONLAND

continued from page 5

be removed.

The first helmet turns its wearer chaotic, losing its powers when taken off its first victim.

The second helmet is a Helm of Resurrection with two charges.

The third helmet is a Helm of Undead Dispersal (self-explanatory) with 10 charges. However removing it actuates the statue which is a Stone Golem of 60 hits and which has a 75% chance of surprising its victim.

The fourth helmet is non-magical but is made of gold and is worth 1200 GP.

As the party passes through the exit from this glade, two Su Monsters (18, 23 hits) drop on them from the roof, selecting their targets at random.

Source: a loose connection with the encounter between the two Knights.

Feature 9

A large glade in the centre of which a chess board is laid out on a large table, with white and red pieces in position. The glade seals itself as soon as the party enters, barriers appearing across both entrance and exit which cannot be passed (magical means apart). As the adventurers approach the chess board, the Red Queen animates and tells the party that soon she will make a move; the adventurers must work out the correct response to that move, otherwise they will never be able to leave the glade.

The positions on the board at start are those in which Carroll's various 'characters' start the Looking Glass adventure, viz:-

White — Q on QB1; K on QB6; P on Q2 (Alice); R on KB1; N on KB5.

Red — N on KN1; K on K5; Q on K7.

The Red Queen's move is to KR4.

If by this time the players haven't realised their adventure is something to do with *Alice Through the Looking Glass,* they could be lost at this point. A chess player, given that position, would almost automatically play the fork by N-N3, but the correct move in the context of the scenario is of course Alice's move to Q4. When this move is made, the barriers are removed and the party may leave. However if incorrect moves are made the person responsible takes 2-12 damage from a lightning bolt and, after a pause, the piece moves back to its initial position. The person playing N-N3 gets a 5-dice lightning bolt for forgetting the context of the game. The correct move is rewarded with experience points and damage depending on how many attempts had failed so far:-

Correct on attempt number:

	1	2	3	4	5+
Experience points	8000	4000	2000	1000	400
Damage	–	1–6	2–12	3–18	4–24

Source: the chess problem which underlies the action in the book.

Feature 10

A large glade in which are two Shambling Mounds (9-dice of 47 hits, 6-dice of 28 hits). Between them, in such a position that both must be killed or removed before it can be touched, is a bejewelled golden crown worth 14000 GP. An exit from the glade cannot be gained without removal of the beasts.

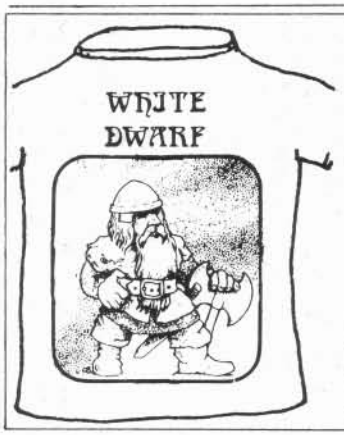
Source: Alice's crowning.

Feature 11

The path passes over a rustic bridge spanning a river. As the party steps onto the bridge, a boat passes below. In it, dressed in Victorian costume, and wearing straw hats are two men in their thirties and three young girls aged between 8 and 13. Conversation is taking place and the girls are addressed as Prima, Secunda and Tertia. Neither boat nor passengers can be harmed, and slowly they disappear round a bend in the river.

Source: this is just a bit of decoration between the two halves of the level, before the party moves on to the Wonderland section. The two men are Carroll and his friend Robinson Duckworth; the three girls are the Liddell sisters. Prima was the eldest, Lorina Charlotte; Secunda was Alice Pleasance, the Alice of the stories, then aged 10; Tertia was the youngest sister, Edith. The date was Friday 4th July, 1862 and it was during that trip that Carroll told the story of Alice's adventures underground. Duckworth, later Canon of Westminster, says "I remember turning round and saying, 'Dodgson, is this an extempore romance of yours?' And he replied, 'Yes, I'm inventing as we go along'. When we had conducted the three children back to the Deanery, Alice said, 'Oh, Mr. Dodgson, I wish you would write out Alice's adventures for me'." Dodgson (Carroll sounds better) then stayed up the whole night committing to manuscript his recollections of the story he had told that afternon.

This feature is therefore a fitting introduction to the Wonderland section of the level. It adds a touch, perhaps?



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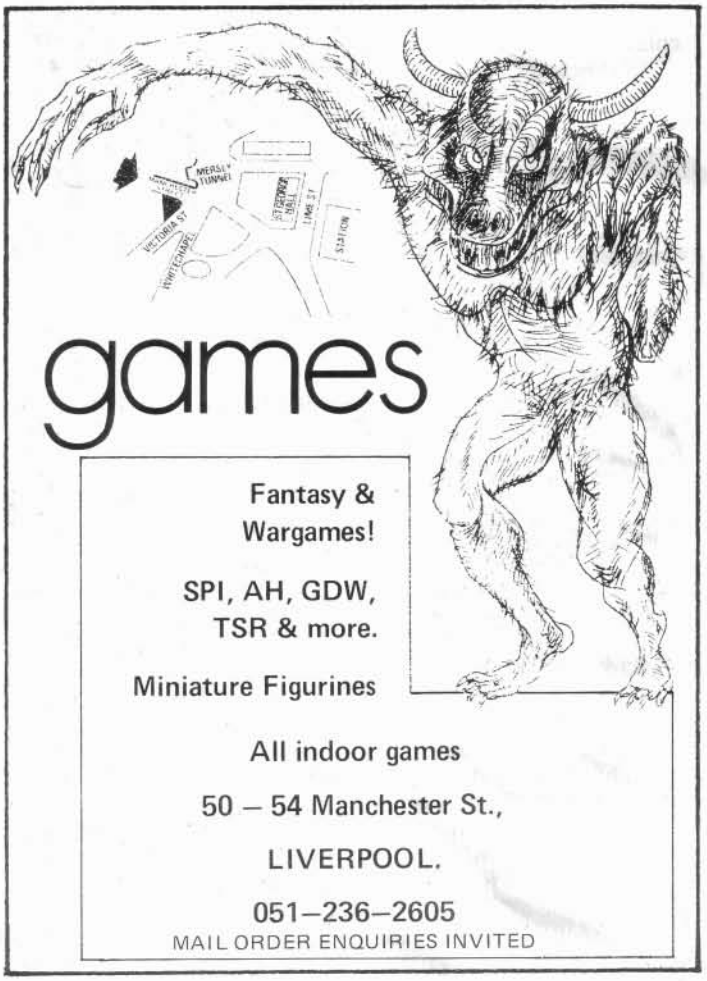

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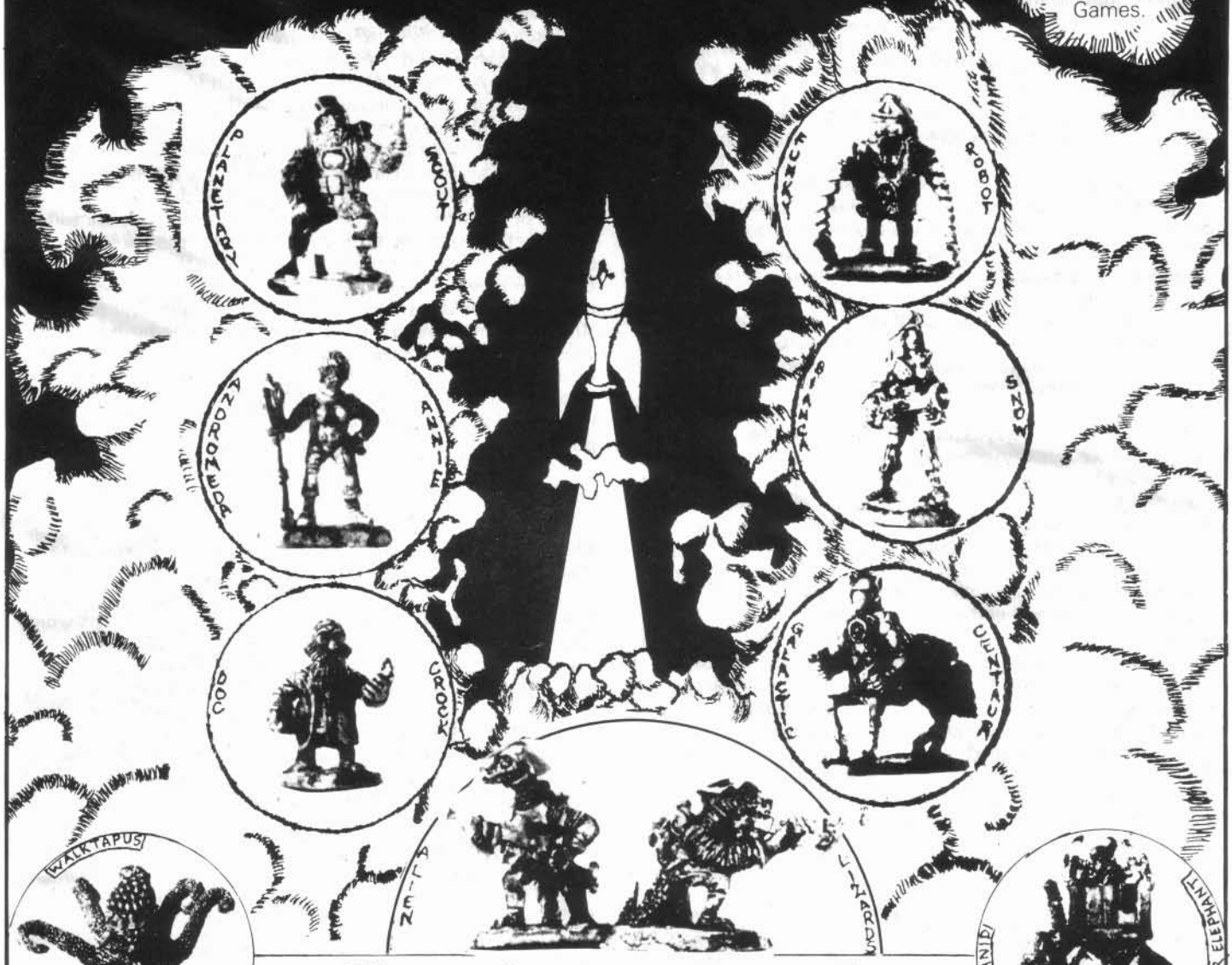

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D&D Campaigns

by Lewis Pulsipher

Part II: Mechanics

This part discusses some practical aspects of constructing dungeons and setting up a campaign, and may not be of much use to veteran referees.

The first thing any referee or prospective referee should do is acquire a small notebook in which to record (and expand upon) his ideas as they come to him. Enough good ideas have been thought of, and then forgotten, to make hundreds of dungeons and wildernesses. Have this notebook handy whenever you're involved with D&D, and when you get an idea write it down immediately. You'll save hours in the long run.

Whenever possible, organize copies of the various charts and tables in compact and accessible form to avoid interminable thumbing through the rules. While you're doing this it is useful to expand the two attack matrices. Notice that the number required on a 20-sided die for a successful attack differs by two or three from column to column. Many referees divide two columns into three, say, so that the first Men column might include first and second level fighters, first-third level clerics, and first-fourth level MU, requiring a 17 vs. AC 2 for a hit; the second column might include third and fourth fighters, fourth and fifth clerics, fifth and sixth MU, needing 16 vs. AC 2; and so on. Using this method players gain in attacking prowess more often, but less abruptly.

I recommend that every referee add one combat rule – a 20 rolled on the die is always a hit. Otherwise one may find players with magic armour who are invulnerable to weak monsters, which makes for exceedingly boring "battles". Of course, even a 20 is not a hit if a necessary weapon (say, magic or silver vs. a werewolf) is not used.

Board and Counters

Some people refuse to play D&D without miniature figures, but an alternative and perhaps convenient method is to use cardboard or plastic game counters and square (dungeon) and hex (wilderness) battle-boards. The counters can be colour-coded by character class or alignment, and letters or numbers on the counters indicate the character's race, level, name, or whatever the ref prefers. Counters don't fall over, don't need painting, are much cheaper, and give more information than figures. When monsters need to be represented counters are infinitely better. They can be made in different sizes for unusually large monsters, and the numbers on them enable the referee to differentiate hits and wounds without confusion. Figures may be more "atmospheric", but imagination comes from the players, not the equipment.

By using counters (or figures) with a battle-board one eliminates much of the unrealistic goings-on of many D&D game melees. A square can be about a metre, with one character per square allowed. Movement rate can be converted from "inches" to squares easily enough. The referee can see exactly where everyone is and can be sure they don't move farther in a round than humanly (or elvishly?) possible. The players can see exactly where the monsters and walls are rather than depend on vague repeated referee mutterings. "Walls" are cardboard strips placed by the referee when an encounter begins. The time needed to set up is saved many times over, and the referee avoids many headaches. For the wilderness a hex board at a larger scale is best.

Monsters

There are so many monsters that it is convenient to put all the characteristics for each monster on card. Looking through one card deck is much easier than thumbing through books, supplements, magazines, etc.

No player wants to wait while a referee rolls for wandering monsters. The type, formula for number appearing, and other relevant details of wanderers should be rolled before the game. (Don't bother with ability numbers for humans unless you need one for a particular purpose.) On a time chart divided into one-move segments and placed in a page protector the referee can record with a china marker the times when wanderers will appear, again dicing before the game begins. This also prevents players from figuring out whether a monster has been placed deliberately or is a wanderer. The time chart is also useful for spells with long duration—ESP, detect/evil, etc. Just count ahead and mark the move-segment when the spell will expire. A time chart won't help much for the wilderness. To hide the nature of an encounter – placed or wandering – roll at the beginning of each day for the time of day/night when an encounter might occur, and roll a D6 and record the result to compare against terrain at the appropriate hex of movement.

If the referee writes a particular number along with each placed or wandering monster he may find that there are too few or many for the strength of the party – it is too hard to control the strength of every party entering the dungeon. On the other hand, if the only means of deciding how many monsters there are is whim, the referee probably will become guilty of manipulating the game unfairly. Some formula should be used to govern the number of monsters appearing. I calculate the experience points the players would be worth to someone who killed them, roll a die, and multiply the resulting percentage by that value to determine the experience point value of the monster group. The following is an example:

Die roll

	1	2	3	4	5	6
Placed	70%	80	90	100	100	110
Wanderer	35%	40	45	45	50	50

If a party worth 500 EP encounters wandering monsters worth 20 EP each, and a 4 is rolled, $\frac{500 \times .45}{20}$ or 11.25 monsters appear (.25 means 1 chance in 4 of a 12th monster).

Setting up the Campaign

All that is required for a campaign is a multi-level dungeon. The second thing to construct is a wilderness, but unless the wilderness rules are radically altered one won't be needed until players have advanced several levels. Wilderness exploration is suicide for parties lower than third level, and unusually dangerous even for fifth level parties, unless magic items are very common. The last major element of a campaign is a city or town. The city often exists in abstract form, since the players must buy equipment and live somewhere, but it is the element least needed for adventuring. A well-developed campaign includes all three elements and more, such as legends, history, other cities, dungeons, tombs, etc.

It is a big mistake to try to anticipate the players while constructing the dungeon or wilderness. Many referees try to predict how players will react and force an encounter into a pre-set pattern based on the prediction. When the players arrive they have a magic item the referee didn't consider or they think of some strategy he missed, giving them an easy victory. In such situations the referee is tempted to manipulate things so that the conquest is not so easy—in other words. because he erred initially he now 'breaks the rules' and changes things about. This is unfair to the players, who should be rewarded for their efforts, and it violates the first rule of skill-style D&D, which prohibits referee interference as described in White Dwarf 1. An extreme example of false prediction was

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the referee who placed a room with thick *diamond* walls in his dungeon, expecting that if someone managed to get there they wouldn't be able to pry the diamond off the walls. Eventually someone got through—with a Ring of 3 Wishes. One wish was enough to garner some thousand million gold pieces worth of diamond from the walls.

What can the referee do, then? First, when placing treasures, *never* assume that the players won't get through. In fact, assume they'll get through with no casualties — then you'll never be caught off guard, and your campaign won't be ruined. Second, be realistic. Just because D&D is a fantasy game doesn't mean you can forget logic. Don't put five Balrogs in a 20 by 20 foot lair. Don't let a magic-user live without guards unless he is well hidden by secret doors and alarms. Pretend you're the monster looking for a lair that is convenient and defencible, but you don't know specifically what might attack —men, animals, monsters, who knows? Third, don't get bogged down in details. It is impossible to foresee every contingency, so why bother to try to foresee dozens? Adding detail is a lot of work which isn't likely to make the monsters or situation any tougher. When placing monsters and traps, briefly specify the major points and forget details. When the encounter occurs, secretly roll dice to determine colours or whatever irrelevant details the players want to know. Fourth, set up situations which seem to be difficult for the party strength appropriate to the level or wilderness area. It doesn't hurt to make some place too powerful, so long as players don't get trapped and there aren't lead wall-linings about to nullify detection spells. There ought to be places on a level which are too difficult for a typical party. The latter then have the opportunity to refuse to fight, where an unwise group may fight and die. Skill is important only when there are two or more alternatives in a situation which all seem plausible, but where some are worse than others. The skilful players will pick the best and prosper.

When setting up the city, abstract or mapped, *don't* establish a magic-store, magic drink tavern, or other odd enterprise that can radically change a character's ability. Magic should be rare enough that no one will trade a magic item for mere gold. The only magic sale I have ever seen was elven boots for 25,000 gold, and only because a character was in debt. Of course, a Wizard or high level non-player of some other class may have a few magic items he's willing to trade, but the referee must be sure that the trade favours the non-player. Follow the principle that magic has value to the non-player regardless of his character class. Don't let a non-player cleric trade a staff of wizardry for +3 armour just because he can't use the staff and can use the armour—a staff of wizardry is worth much more. (For that matter, a cleric probably wouldn't have a magic-user's staff anyway.) Also, players must go to places where powerful non-players live in order to have a chance to swap. If it's not clear what a magic item is worth, try to use the chart under 'Characters' in *Volume I* to determine what the cost would be to a Wizard making the item—and remember that the time spent in labour is the most important element of the cost.

The Dungeon

The first consideration in planning the dungeon for a campaign should be reasonable accomodation of higher level characters. I believe the intention of the D&D designers is that a party of fifth level characters, say, should go down to the fifth level. Such a party could stay in the first level, but members would gain almost no experience—one fifth as much as a first level character, when about ten times as much is needed to move from fifth to sixth level as from first to second. Unfortunately the *Greyhawk* tables force rational players to prefer less than full experience to almost certain death, one reason why the monster tables ought ot be revised. My view, reinforced by the designer's articles, is that to reach 100,000 experience points should require at least 50 advertures, but this is a matter in which each referee must please himself.

Many referees use index cards, one per room or corridor, to record the key to the dungeon map. This is bulky, but is much easier to change a room if you can replace the card rather than rearrange things on crowded notebook paper. Develop a colour or letter code key to indicate the presence of things which can be detected by spells or magic items: evil/good, metal in large quantities, magic, gems, thoughts. Otherwise you'll find yourself thumbing through your key again and again to check the contents of rooms when players begin to use detect capability. While refereeing an adventure put the map in a page protector and mark party location and other pertinent details with a china marker.

Construct two or three levels at first, connecting them with the usual stairs, chimneys, ladders, descending passages, and so on. These will be sufficient for the first few months of the campaign. As the campaign progresses add more levels, down to about the seventh after six or seven months. Don't get too far ahead; you may have to revise your ideas as you gain experience. When drawing a level, remember that there ought to be unblocked access to most of the monster-occupied rooms. Many dungeons are full of occupied rooms which can be reached only through other occupied rooms. One wonders why none of the monsters fight each other—they've got to go out sometime, after all, to find food, water, and mates. I have yet to hear a believable reason why they wouldn't fight; usually the excuse is that a thirtieth level something-or-other runs the entire dungeon and won't let them. This is tantamount to saying that God Almighty has ordained that they shall not fight each other and shall only fight intruders. Why? No, it does not seem real.

Consequently, a basic dungeon configuration should be built of corridors through which inhabitants can reach the outdoors, or at least other levels, without necessarily encountering other inhabitants. Guards and guardrooms are reasonable in some situations. Sometimes rooms will be accessible only through other rooms, but seldom will more than one of these be occupied. Remember that some rooms will be empty, and don't crowd things. If the dungeon is so packed that there are few sqaures of solid stone, then players will spend all their adventures on that level killing things they detect nearby. They won't reach other parts of the level unless there are entrances from above placed near main throughways. It's no fun to have groups going through the same areas while parts of the dungeon are never explored — a waste of effort, in fact. A sprinkling of traps, rotating and sliding rooms, chutes, and so on will keep the players alert and add variety without boring them. Some of the best adventures are those on which the players become lost. Remember that there is nothing worse, for many players, than to walk 1,000 feet and encounter five traps before discovering an occupied room.

Gary Gygax has suggested choosing some theme for each dungeon level, say a level inhabited by dragons or one in which the various Chaotic humanoid races are at war. I tried this on one level of my original dungeon and found it too limiting. It is better to have a primary dungeon with as much variety as possible, and then make subsidiary levels or other minor dungeons with themes. The same can be said for the entire world-wilderness. Don't base the main wilderness on any particular fantasy story or series, because this artificially limits what can be used. Of course, if you are at a loss for ideas of your own, this method might be better. But beware of players who have read the stories more carefully than you have! It is always possible to construct separate wildernesses based on this or that idea, accessible from the main area by teleporter or 'gate'

Because the wilderness includes no provision to deal with parties of varying strength, the referee must change the rules extensively or be willing to accept some one-sided encounters. Because it is just as likely that dragons will be encountered as orcs, a weak party is probably dead unless quite lucky; sooner or later those dragons or other powerful creatures will turn up. On the other hand a strong party can march through the wilderness laughing as their megawatt lasers destroy the cannon-fodder encountered. Three or four magic-users above fifth level are sufficient for most encounters, backed up by an insect plague. Solutions to this problem require a separate article, next time. The basic idea is to introduce a governing rule similar to dungeon levels, so that parties will meet appropriate situations.

HYBORIA

by Tony Bath

When Robert Howard, one of the leading American fantasy writers of the thirties, created the Hyborian Age as a background for his stories of the warrior Conan, I do not suppose he ever dreamed that thirty years after his death not only would his writings be something of a cult among fantasy fans, but that his creation would be given a new lease of life as the setting for one of the longest-running and most widely known of wargame campaigns.

Howard's genius flowered during what is regarded as the Golden Age of Fantasy and Science Fiction, but the forties and fifties saw a virtual disappearance of this type of literature, most of the leading magazines failing. In the sixties, however, an American publishing house, Gnome Press, was founded to reprint classic storeis of this genre in hardback; the venture was, unfortunately, a little ahead of its time and eventually floundered, but one of the first volumes produced was Howard's only novel-length story "Conan the Conquerer". I came across this story at about the same time that I was taking up wargaming and was at once impressed by its possibilities. Other volumes, "Sword of Conan" and "King Conan", followed before Gnome Press ceased operations. Later, of course, Howard's stories were to form the basis for a whole series of successful paperbacks, many of which were attempts by less talented writers to fill in the gaps in his chronology. Long before these appeared, however, I had already set up my own *Hyborian Age*.

Most of us, if we only admitted it, have an inner desire to control the destinies of multitudes and be rich and powerful. This is partly the reason why we read fantasy fiction — to identify with these dashing heroes — and play wargames. In the creation and running of my version of the Hyborian Age I was able to indulge in all these fancies, and at times Hyboria became to me more real than the somewhat humdrum existence of real life. Needless to say, I did not consciously set out to create all the ramifications which eventually existed in Hyboria; to begin with I just wanted a background for the occasional ancient wargame campaign, but gradually and almost of its own accord, the thing grew. As it happens, I enjoy organising things; by trade I am an accountant and administrator, so working out systems of military service, taxation, family lineage and such items came easily to me and in fact gave me many hours of enjoyment. I had the advantage to start with that Howard, while not quite in the class of Professor Tolkien, had worked into his stories far more background detail than exists in the normal fantasy. He had provided an outline map, superimposed on one of the present day world — for Hyboria is not a different world but a theoretical age of our own world, thousands of years in the past — and while the geographical picture was rather vague, featuring few cities, there was a wealth of ethnological detail available. On this I proceeded to build.

One of the first things I did was to take Howard's map and blow it up to a reasonable size, 4' x 4'. I then proceeded to fill in a vast amount of geographical detail tracing in rivers and mountains, founding new cities, and dividing his countries up into smaller provinces. Later, when I founded a tax system, I went even further, colouring the whole map to represent grasslands, hill country, cultivated regions, forests and suchlike. In the early days I sketched in a primitive road system, but again later, I developed a complex linkage of major highways, shown in red, and minor roads shown in green. For many years now this map has had pride of place on my study wall. Quite early on I fortunately had the sense to do two important things: a) to grid it into squares, numbered along the top of the map and lettered down the side, and b) to cover it with a sheet of transparent plastic both to preserve the map itself and to enable me to use chinograph pencils to draw in such fluctuating items as national boundaries etc.

On the basis of this map I planned the whole continent. My first concern, since this was at that stage basically a background to wargaming, was to work out a military system for the continent. Working on Howard's details, I proceeded to lay down national characteristics for the various countries: *Asgard* and *Vanaheim* in the North were to be Vikings, *Aquilonia* and *Nemedia* mediaeval, *Stygia* vaguely Egyptian, *Hyrkania* and *Turan* Persian/Saracen, etc. Where Howard had been vague I filled in my own ideas, making *Brythunia* Greek and *Corinth* Roman; it depended to some extent on what figures I had available, so that Darfar got a population of Aztecs and Kush of Masai! Having thus established nationalities, I next roughly assessed the military strengths of each area, deciding that a city would produce a certain number of infantry units, a province so much cavalry, etc. Elephants, chariots and camels were allocated to certain areas only, a decision which was later to be of great military importance.

In this area, I also indulged my liking for tidy organisation by setting up a military colour coding. Each country was allocated two colours — for instance Aquilonia had black and yellow, Corinth green and white and so on. These formed the basic uniform colours for their armies, but each province again had its own colour which was superimposed on the uniform, and units usually had different colour facings to further distinguish them. This all sounds simple, but in fact it took a lot of thought and work to get it all into order. Later, of course, many of the armies were greatly expanded, but the colour coding remained the same and proved its worth.

Hyboria thus had its countries and its armies but as yet its wars were fought purely by my whim and began and ended just as I wished. This inevitably meant that I tended to favour certain countries and to allow bias to creep in; also it meant I had to decide who fought whom, etc. The next logical step was the creation of people to rule the various countries and systems of government for them. Again, this largely came about through my enjoyment of working out these sort of things. First of all I looked at each country and set up a sort of feudal system within it, trying to work it within the national characteristics of each country. For instance, in medieval countries like Aquilonia and Nemedia I first divided them up into small areas which I called Counties, ruled by a Count. I then grouped a number of these together into a larger unit, which might be a Duchy or might be governed by an official such as the Earl Marshal. These were sometimes combined into a Principality, the final ruler being the King. In other areas the divisions were into Satrapies, Khanates, Thanedoms and such designations, but in the main the system was the same.

Having got my framework, I then set up a noble family to represent each political level. This involved a fair amount of work, since I had to work out a family tree in each case, covering sometimes three generations and several branches, and work out names and ages for all the people thus created. Names were one of the big problems. I got over this by using all of those given by Howard and adding to those used by all the other fantasy authors who crowded my bookshelves. I might add that these authors had already contributed names for many of the new Hyborian cities I had founded. In my usual methodical way I had a file in which I carefully noted down any suitable names from any new fantasy book I read, and initially this gave me all I needed. Later, when I

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ambitiously created a lesser nobility to provide military commanders down to regimental level, I had recourse to historical indices and other such items to give me the vast numbers of extra names I needed.

However, names and relationships by themselves were not enough. The next step was to give each name a character, and to this end I devised yet another system. I counted the number of letters in each name and dealt out a playing card for each, with a minimum of 5 cards. Each individual card represented a certain characteristic — strength, courage, intelligence, greed, cruelty, ambition and so on. Sometimes cards cancelled out and were ignored, but in the main the system worked and produced recognisable characters .

Now I had a real system and Hyboria had a life of its own. Things began to happen almost of their own volition and decisions were no longer taken at my whim but by consulting the characters of the nobles involved and working out their most likely actions. Inevitably, however, I found that one thing led to another. Having set up this crowd of characters, I had to have a system under which they could marry, die, beget children and so on. This meant that I had to set up a Hyborian calendar, since Hyborian time went sometimes faster and sometimes slower than real time. Howard had thoughtfully mentioned year names — histories were set in the Year of the Lion or of the Ox etc. — so I set up a cycle of names which were repeated. I also named the months (years were named after animals and reptiles, months after birds), and an arbitrary 28 day month was established. At the end of a Hyborian year I therefore worked my way right through the population, deciding on what would happen to them during the next year in the way of births and deaths, marriage, possibilities etc. The date of such events was established and the whole recorded in my diary for the following year. This was, of course, exclusive of deaths in battle, assassinations actively set up and not occuring by chance and, later, when Hyboria had become a large-scale affair with many active participants, marriages and appointments by the players.

Once I began introducing other players into the game and not participating as a player myself, I had to bring in various other systems, all of which tended to increase the realism of the whole affair. I decided to set up a monetary system so that players had to be able to afford any action they took. First of all I drew up a fairly comprehensive listing of values; these were in the main military — cost of weapons and equipment, pay of ordinary soldiers and officers, cost of housing and feeding troops etc., but also ranged from the cost of building roads and irrigation ditches to the average price of male and female slaves! Next I established a revenue value for a 5 mile square area of varying types of land — arable, grassland, hills, river frontage etc, and then set up a tax system. Taxes amounted in total to only a percentage of the revenue value, leaving the rest for the needs of the population. This percentage could be altered by the government, but increases carried their own risks. The taxes raised filtered through several levels, each getting its own rake-off. In addition, the main government had other sources of income — minerals for instance. I did a survey of the whole continent, establishing mines here and there for everything from diamonds to tin. I also worked out the main trade routes and where they crossed national frontiers and approximately how much customs dues could be levied on them. This gave my players the finances they needed.

Although Hyboria is a fantasy in that it is not a real world, it is not a true fantasy in that magic plays very little part in its affairs. In fact, its use is very often a cover for more mundane operations. Nevertheless it does have its importance which cannot be completely ignored.

What are the lessons of Hyboria? Well, firstly, what you get out of a game is in relation to the amount of effort you put into it. Secondly, a well constructed fantasy soon takes on its own life, and from that point needs only minimal guidance. Finally, if you want to test the limits of your imagination and still keep the whole thing within a logical framework, there is no better medium than creating a fantasy world. Besides, it's fun!

. . .the already vast selection of SF/F figures is still on the increase. There are several new additions to the already popular *Asgard Miniatures* ranges including an excellent dragon which will eventually replace their existing one (FM 5). Also, the Chaos Doom Guard (probably their finest figure to date), Skeleton Warrior and the Northern Barbarian will probably form part of most fantasy gamers' collections . . . *Wargame Publications* of Scotland have recently entered the figures market with a small range entitled **Warriors of the Lost Continent.** The history lies in the first age of Terra which was inhabited by the Elder Races (humanoids) and the Sons of Set (reptilians) and Wargame Publications recommend The Emerald Tablet rules for use with their figures . . . *Greenwood & Ball's* Garrison range of figures now includes a completely new SF line entitled **Startroopers.** They are of the usual high standard that one now takes for granted from Greenwood & Ball and surpass most other SF figures currently available . . . *Archive Miniatures*, the Californian fantasy figure manufacturers extraordinaire, have recently landed their products in the UK. Their Rotting Crawlers, Violet Worms, Eleven-Eyed Floaters, etc. are now being distributed by *Games Workshop*. . .

. . . with the new **D&D** set having arrived in the UK, the distributors *Games Workshop,* are to print the rulebook separately under licence for those people who already possess the polyhedra dice, dungeon geomorphs and monster and treasure assortment which are included in the new set. . .

. . . two new games from a company called *Ursine Engineering* are **Conquest of Space,** a game of space exploration using warp movement and a novel combat system, and **Swordplay,** a game of man-to-man combat incorporating a fantasy supplement. . .

. . . another new company, *Eon Products,* have released their first SF game entitled **Cosmic Encounter,** a 2-4 player game of space conflict. . .

. . . continuing their successful micro warfare series, *Tabletop Games* have recently released their **Micro Sci-Fi** package which includes rules and counter sheets. Additional counter sheets of planetary forces are available separately to expand the basic game. . .

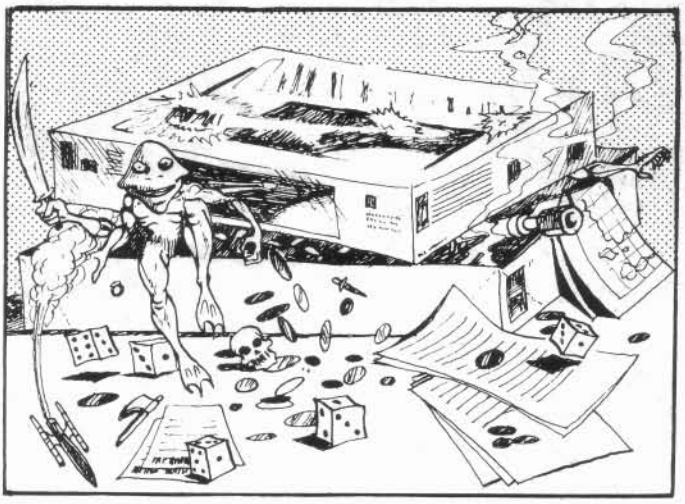
. . . as it is anticipated that the number of people wishing to enter the D&D competition at **Games Day** on 17th December will be very great, there will be a preliminary knock-out round consisting of a D&D quiz of about 20 questions, e.g. are Zombies vulnerable to a sleep spell? Should be fun. . .

Next Issue:

Due to lack of space, we regret that we were unable to print Eddie Jones's **Colouring Conan's Thews** series this issue. It will re-appear next issue, which will include:

* **Chivalry & Sorcery**
* **Food and Water on the Starship Warden**
* **Monsters Mild and Malign — Part II**
* **D&D Campaigns — Rules Recommendations**
* **Colouring Conan's Thews**
* **Treasure Chest**
* **Open Box**

OPEN BOX



OPEN BOX examines Science Fiction and Fantasy games and rulebooks currently in the shops. The reviews have been written by either independent authorities or members of the White Dwarf Test Panel.
The summaries are the Test Panel's opinion of four good and four bad points of the game reviewed. The OVERALL figure, on a 1–10 scale, rates the game itself taking all factors into consideration.

Please note that reviews carried out by people not on the Test Panel do not receive a rating.

NOMAD GODS

The Chaosium – £7.25

NOMAD GODS (NG) is the second of a projected trilogy of fantasy hex wargames from The Chaosium. Its predecessor, WHITE BEAR & RED MOON (WB&RM) is possibly the finest fantasy boardgame available, and NG offers similar quality, physical and imaginative, in a somewhat different setting – perpetual warfare among mounted barbarian plainsmen.

The 252 counters are similar in appearance to WB&RM's (second edition), multi-coloured, detailed attractive silhouettes, standard size and good thickness. The 22 by 26 inch board is also attractively multi-coloured. The 72 page, reduced print, *profusely* illustrated rulebook includes a tremendous amount of background information which creates a fantasy atmosphere unmatched by games of other companies. The millieu is generally ancient Near-eastern, almost Sumerian, with perhaps a little American Indian added, but absolutely original in detail so far as I can tell. It is certainly a change from the western/Teutonic mythological background of most fantasy games. The rules are well organized and use a step by step scenario format, so even a novice fantasy gamer shouldn't have much trouble absorbing the game slowly but surely. NG is *not* ideal for inexperienced players, however, because of the plethora of detail required for the many special units, and some rule omissions and contradictions.

Each player – there may be up to five, with plenty of potential for diplomacy – acts as a plains tribe struggling with others in perpetual competition for herds and grazing land – and they just love to fight. Allies may be gained and magic is important, but at bottom it's a blood-bath, just as WB&RM but with different details. There is quite a bit of luck, but in general NG (as its predecessor) is intended to be played as a participatory epic, in which the feeling that one is in/part of a fantasy situation is more important than winning and losing. It's a game for the person who attacks because he likes to attack, to hell with whether it's the best move. It can be played seriously instead, of course, but is less satisfactory because chance is so prominent.

Magic is very powerful in this world, largely in the form of tribal shamans, totems, spirits, and ancestral gods. Each counter has both physical and magic strength values, usually much more of one than the other. Unlike WB&RM, magic is seldom exerted at long distance. The most numerous pieces are mounted tribesmen among whom are melee troops and skirmishers, using a form of missile fire. Physical combat is typical of most hex wargames, though the combat rules are not well written and there is the same peculiar and confusing odds roundoff rules used in WB&RM. There are a great many independent peoples, spirits, and creatures who may become allied with a tribe when a unit occupying one of the 20 sacred places for a turn rolls a 5 or 6.

The heart of game strategy is supply. Tribes live off their herds because much of the plain cannot support men directly, depending partly on the season. Most of the six scenarios, which are presented at different points after the necessary rules have been explained, require capture of enemy herds and collection of supply value (both herds and magical items or beings). This gives play a fluid quality seldom found in wargames. Conventional wargamers used to forming lines and defending territory might not care for this. Since there are no replacements, however, the optimum strategy in some cases is to obtain sufficient supply in a good defensive position and then wait for opponents to kill off each other.

For those familiar with WB&RM (second edition), you'll like NG just about as much. For the rest, it is better to try WB&RM first because it resembles conventional two-player wargames more than NG does, and because the second edition has corrected typos and ambiguous rules, a treatment NG would profit from. Nevertheless, you won't find more stimulating fantasy boardgames anywhere.

Lew Pulsipher

GOOD POINTS	BAD POINTS
Atmosphere	**High degree of luck**
2-5 players	**Long game**
Variety and flexibility	**Rule contradictions**
Physical quality	**Hide-n-seek optimum strategy**

OVERALL: 9

STAR EMPIRES

TSR (Hobbies) Inc. – £4.95

It's not normally good practice for a reviewer to comment on a game he hasn't played thoroughly but since a full 'game' of STAR EMPIRES would take anything up to five years I hope that you will pardon this breach.

Star Empires is the second volume of a rules trilogy by John Snider. In the first volume, *Star Probe,* he produced rules for the exploration and exploitation of stellar systems. In Star Empires he introduces the rules necessary for players to set up and run competing empires in the explored area. The basic philosophy of the rules is similar to that in *Dungeons & Dragons* in that they do not seek to limit your actions to a set of permissible rules but instead try to supply you with a means of representing the effect of *any* action that you might wish to make. That someone should have attempted this is not surprising; that it should be so well done is amazing!

The rules deal with economics, warfare and scientific research, all in considerable detail. This detail is both an advantage and a disadvantage as far as the game goes. Although it is run by a 'referee' as per a D&D campaign, it is not possible to play through an evening purely under the referee's guidance without knowing the rules. Playing

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Star Empires requires a good deal of effort to set up but this effort is usually generously rewarded. Individual play sessions are likely to deal with combat between rival players or with alien forces controlled by the referee. Each player's long term aim is to expand the scope of this empire and to increase his *Technical and Social Level*, enabling him to use more complex and more powerful scientific devices. This will involve him both in economic growth and scientific research. Economic rules are similar to other 'space society' games but the record keeping and management are rather more detailed since the campaign is intended to last for a very long period. Scientific research is dealt with in a novel way which allows the player to develop particular devices by paying for research projects. The state of each research project is represented by its random progress around a flow chart, thus it is possible for research to take a frustrating series of wrong turns or, on the otherhand, make a sudden breakthrough. My opinion is that this is the most lifelike simulation of technical research included in any game at the moment, particularly in the way that trying to influence your luck by increasing your research budget eats into your national budget.

Economic development obviously has its effect on any combat between the players in terms of the number of forces that each side can afford but the role of scientific research is no less vital. Technical development influences the effectiveness of individual spacecraft and ground forces that may be constructed and allows each player to produce various secret weapons which are liable to provide an opponent with an unpleasant surprise.

The whole combat system for both ground and space combat are considerably more comprehensive than those in Star Probe. I suspect that many gamers will buy the rule booklet just for the section on wargaming with spacecraft miniatures since it is superior to any rules currently available dealing solely with this subject. The ground combat rules for warfare on planetary surfaces are also very much improved. Despite this I felt that it was the weakest section. Allowances for terrain are very minor and no hints are given on designing the layout of the planet. Seas and naval forces are totally ignored, despite the fact that amphibian and aquatic species are referred to elsewhere in the rules. Blank counters are supplied for you to create your own planetary units. This is cheap and practical but rather unattractive compared to complete games. Also the instructions for marking the counters does not include Technical Level data although this influences its combat capabilities and also the units involved in any battle may have been assembled from planets with varying technical levels.

As the campaign progresses such planetary combat is liable to become less important since the power of the weapons which can be directed at a planet from space is increased. Such weapons range frome crude planet busters, nasty chemical and bacteriological sprays, to exotic devices whose effects may be as wierd as converting a planet from a technological to a magical one where the rules of Dungeons & Dragons might apply.

Obviously the gamesmaster will have to put a great deal of work into this game. However, the rules are somewhat vague about how he should control alien empires and planets; the only way in which he can take an active part in the game. Unless he sets up some exotic stellar systems, as he would design a dungeon in D&D he is likely to become bored with the randomly occuring aliens described in the rules.

This is only the second of the three volume series so although each book is complete in itself the third volume should expand the game even further.

Throughout this review I have referred to Dungeons & Dragons because it, and Star Empires, aim to be open ended games although they are of very different types and players of one may not like the other. I can only see Star Empires gaining a fraction of D&D's fantastic popularity if TSR support it with rules additions and playing aids in the same way that they have with D&D. Certainly the only supplied playing aids, a set of blank counters and the map from Star Probe, can only be described as cheap and nasty and do not do the game justice.

Martin Easterbrook

GOOD POINTS	BAD POINTS
Comprehensive	**Time consuming**
Developing	**Presentation (map)**
Presentation (book)	**Lack of play aids**
Includes spacecraft miniatures rules	**Complex**

OVERALL: 7

DUNGEON!

TSR (Hobbies) Inc – £7.95

Dungeon could be described as a board version of Dungeons & Dragons. It has the same basic concept of characters decending into a dungeon, killing monsters and gaining treasure, but there the comparison ends. Dungeon is *not* a role-playing game, nor are the players working together to beat the dungeon.

The dungeon itself is printed on colourful plastic-coated paper which is strong but difficult to lie flat. It depicts the six levels of a dungeon below a ruined castle, showing rooms, corridors, chambers, secret doors and staircases. The various levels are clearly defined, not only by small suitably inscribed scrolls in the appropriate area but also by the staircases and colour-coding of the rooms by level. This is important since the adventurers are almost bound to lose everything if they venture too deep. The lower levels, especially the sixth, contain too deep. The lower levels, especially the sixth, contain monsters either almost or completely invulnerable to their attacks.

There are four types of adventurers in the original game (and two others have since been added, see *Strategic Review Vol II No. 1*). The four are the Elf, the Hero, the Superhero and the Wizard, each more powerful than the last. The Elf is weak at fighting, although against a few monsters he has the edge over the Hero. His big advantage is his ability to open secret doors where his chance is twice that of other players. The Hero has, generally speaking, the better chance of killing monsters and since both he and the Elf must accumulate the same amount of treasure to win, he must try to make his extra fighting ability counteract the greater mobility the Elf has from using secret doors. The Superhero must gain twice as much treasure as either the Elf or Hero but is much more powerful. To win he must face the monsters who lurk deeper down guarding greater treasures but he can kill the odd first level monster on the way. Finally the Wizard, who is not quite so well equipped to fight as the Superhero, is nevertheless a better fighter than either Hero or Elf, and in addition has spells. He can create Fireballs and Lightning Bolts and use Transference to assist with any escape. He should head for the deepest part of the dungeon as only by killing the monsters lurking on the fifth and sixth levels can he accumulate enough treasure to win, for he needs as much as the Hero and Superhero combined.

To aid the adventurers in their quests, it is possible to capture and use magic items (also added to in the Strategic Review mentioned above). A Hero with a Secret Door opening card has been the downfall of many an Elf. The Wizard using his ESP Medallion or gazing into his Crystal Ball can be sure his spells will be used to their best effect. A Superhero wielding a Magic Sword is often quite deadly.

Although restricted to a boardgame, Dungeon is nevertheless fantasy gaming at its best. The only major fault is the "getting home" rule which means that it ofen ends in a blood bath in and around the entrance chamber as the adventurer with enough treasure to win tries to get out of the dungeon whilst

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OPEN BOX

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the others fight to stop him. However, played with no more than four this becomes far less important.

Even if you play D&D it is still worth having a game or two of Dungeon. You may argue that Green Slime is not as deadly as it is portrayed but a little thing like that shouldn't spoil your fun. If on the other hand D&D is not your cup of tea (or coffee), don't let the connections put you off, this is a game in its own right and a good one.

Fred Hemmings

GOOD POINTS	BAD POINTS
Simplicity	**Rule difficulties**
Even game	**Map folds**
Colour coding	**Expensive**
Card design	**Artwork**

OVERALL: 8

MELEE

Metagaming Concepts – £1.95

This is the third in a series of Micro games, following *Ogre* and *Chitin I*. Melee is the man to man combat system from MC's forthcoming role-playing fantasy game. The level of complexity is about the same as gladiatorial rules that have been available for some time but the emphasis is very much toward fantasy combats.

Abilities of the characters involved in a combat are determined by their strengths and dexterities. Dexterity allows a character to score a hit more easily and strength governs the weapons he can wield and the amount of damage he can take. Armour works in the same way as in *Tunnels & Trolls* in that it absorbs damage from opponents' weapons rather than decreasing their probability of scoring a hit. Heavy armour decreases dexterity and speed of movement making the chances of lightly armoured characters, like thieves, much more reasonable in combat.

All combat takes place on a hex grid which makes positioning and movement 'exact' and ends those "but I'm too far away for that orc to hit me" arguments forever.

Rules are included for changing weapons, missile fire, thrown weapons, hand-to-hand combat and tripping over corpses. The abilities of various non-human creatures is also covered. What I liked least about the rules was the chance of scoring a lucky hit or of dropping a weapon as whenever this happens it is likely to decide the outcome of the combat. This is particularly so when, as happened once, a giant scored triple damage on an unarmoured opponent with his first blow, thus gaining the *White Dwarf* record for our shortest playtest so far.

Played on its own the game has limited possibilities and should really be used as part of a fantasy adventure of some sort. To allow for use in a campaign characters may increase their abilities by success in combat and so increase their strengths and dexterities. Magic users are not included as they will be dealt with in a future game entitled *Wizard* which will be compatible with Melee.

There are no really original ideas in this game but a number of good ideas have been combined together. Because of this I wouldn't recommend this game to anyone who has already adapted rules from several combat systems for their own use, but it is likely to be a great help to anyone who finds that it is difficult to sort out exactly what is happening during a D&D confrontation.

Martin Easterbrook

GOOD POINTS	BAD POINTS
Adaptable	**Sudden death**
Artwork	**Small variety of creatures**
Clear rules	**Small playing area**
Cheap	**Limited**

OVERALL: 6

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Monsters Mild and Malign

by Don Turnbull

New D&D character classes have never excited me much – it's difficult enough to remember the qualities of the originals from the TSR rules, and in any case each new character class seems merely to reflect a player's attempt to devise an immortal character for himself, in addition to making the DM even more bewildered. I like, in theory, the idea of researching new magical spells but since I can't remember the properties of the majority of Greyhawk spells, that will have to wait.

But give me a new and interesting monster and you have a captive audience. Despite the free-form nature of D&D, the DM who restricts his monsters to those in the TSR rules and supplements may eventually find that he has rather a dull dungeon on his hands as players gain more familiarity with monster characteristics and particularly their vulnerable points. D&D should be an exciting and intriguing business – a prolonged test of players' ingenuity as they tackle novel challenges, even on the first dungeon level. Killing Orcs and Goblins soon becomes dull – and, indeed, relatively unrewarding if they guard small treasures. Throwing fire-bombs, assuming your DM allows them, at Mummies soon palls; turning away Ghouls and *even* Vampires becomes meaningless after a while. However, the game takes on a completely new level of interest as soon as you meet a fireproof Mummy or Ghouls who refuse to turn away.

The elements of surprise and novelty are, I think, very important in a successful game. If your dungeon has the usual quota of empty rooms, make sure it has MERIT (Make Empty Rooms Interesting Too) by setting up an array of magical effects, interesting traps, intriguing though valueless pieces of furniture, curious artifacts, new magical items or whatever strikes your fancy and which will present something of a challenge to intruders. Those rooms which are not empty should contain more than just the standard array of monsters. Particularly, the monster list is limited for the 'simple' dungeon levels – each DM should try to assemble a much more comprehensive library of interesting, yet low-level, beasts to test the players' ingenuity and imagination.

I have spent many happy hours scouring through D&D magazines in search of new monsters interesting enough to use in my own dungeon. I have come across scores of 'impossible' monsters – impossible in the sense that they are much too tough for most parts of a normal dungeon – but have also recruited quite a collection of new worthwhile beasts. In presenting a few of these to *White Dwarf* readers, I must from the outset acknowledge that none are of my own devising. I am particularly indebted to two US magazines which carry 'creature features' – the excellent *Dungeoneer* by Paul Jaquays (available in the UK) and the equally excellent A.P.A. *Alarums & Excursions* edited by Lee Gold, 2471 Oak Street, Santa Monica, California 90405, U.S.A. These are almost certainly not the only publications which provide a source of new monsters *(News From Bree* and *Owl & Weasel* should not be forgotten) but in my experience tend to present complete data and offer a very wide range.

It is of course very easy to 'design' a new monster. Take a common earthworm, give it AC -6 and 15 8-sided hit dice, allow it to bite for 5-60 damage per round and confer on it 90% magic immunity and you have a beast which is likely to survive any encounter (its Monstermark would be somewhere around 50,000). But it's not very interesting, is it? I am exaggerating, of course, but it's surprising how many new monsters fall into the 'too fierce' category and can't be put into a normal dungeon if anything approaching balance is to be maintained. Similarly, if a monster is too weak and can be killed without any problems, it is not respectable enough a challenge to include. A weak monster can be strengthened by giving it limited spell use, for example, and a strong monster can be weakened by making it vulnerable, say, to four-letter words, but I prefer a monster to be self-consistent and in some way vaguely credible in the context of its surroundings. More, I prefer it to have interesting, even humorous or asinine qualities and to make me wonder what the hell to do with it when I come across it.

Take for example the **Glitch**. This looks like a ball of fur one inch in diameter so is not likely to be noticed if a party has its mind on other things. It has 1D8+4 and AC9; nor does it attack in any way, so is apparently harmless. However it is highly magical and moreover is fascinated by melee (it can't understand why those strange beasts are trying to bash each other but is nevertheless curious). What it doesn't realise is that it has unique magical properties; while it is within 30' of a melee, all those taking part (including monsters) must save against magic each melee round or their blows will miss whatever the die roll, spells will fail to function, magic devices and weapons become useless etc. This goes on until either the melee moves away or the Glitch gets fed up and wanders off. Truly a baffling business for the adventurers; even if they eventually realise (a) that a Glitch is present and (b) what effect it is having, it teleports off when anyone attacks it (and by that time the luckless attacker will probably have turned his back on the monster in the original melee, which can now hit without difficulty in the absence of the Glitch).

To me, this sort of new monster is delightful – certainly as a DM and I like to think as a player.

Less weird, but still interesting, is another larger ball of fur called a **Droll**. This is about 1' in diameter, has two eyestalks, two 'legs' and a single 'arm' all with claws. It has 6D8, AC9 and moves 80' per turn. In melee it delivers three 1-4 claw attacks and one 1-8 bite on the same opponent each round. The Monstermark is 60 – pretty high for a ball of fur.

Smoke can hide some interesting new monsters. The **Smoke Creature** is made of living smoke and usually gets itself up to look vaguely human. It has 2D8, AC7 and 'flies' at 180' per turn. It cannot be harmed by normal weapons, which go right through it without damage. In melee it wraps itself round its victim, smothering and suffocating for 1-6 damage per turn. Its Monstermark is 7.1 which makes it an interesting low-level beast.

The **Smoke Demon** is a small demon – probably more the size of an Imp – which goes about in a cloud of black smoke (muttering foul things under its breath, I like to think). It has 2D8, AC5 and moves at 60' (or flying 120') per turn. It fights with a normal sword and has Monstermark 7.7 – again an interesting occupant of a smoke-filled area.

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MONSTERS MILD & MALIGN

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One of my personal favourites is the **Typo**, I believe devised by Lee Gold herself (how she finds time to play D&D and design new monsters as well as dealing with A&E is quite beyond me). This beast is invisible, though MUs can detect its aura and will eventually gain experience in recognising its presence. It cannot be harmed in any way so HD, AC etc. are irrelevant. While it is present, spells are afflicted with spelling errors, with interesting consequences. That Sleep spell, for example, could generate a flock of Sheep, or a fall of Sleet, or even make the monster move at unusually high Speed while a Typo is around. I suppose one can have different levels of Typos, some which can only alter one letter per word, some which can alter two and really powerful ones which can alter three.

Monsters are always interesting for the DM, and often terrifying for the players, when they look familiar but turn out to be unusual. The **Mind Drain** looks just like a Shadow but has 6D8, AC5 and moves 100' per turn. It attacks once every round, doing 1-6 damage plus the drain of one intelligence point. Anyone reduced by 3 intelligence points goes into a coma; the points are restored in 2-8 rounds at which time the coma comes to an end, but anyone reduced to zero intelligence by a Mind Drain himself becomes a Mind Drain. The Monstermark is 40.5 – considerably higher than the Shadow's 8.2.

The **Ibem** looks like nothing on earth, but luckily The Dungeoneer issue 3 contains an illustration. It is rather like a weird octopus with a conical central head and four 'quarters' each of which has an eye, a mouth and two tentacles. It has 3D8-1, AC7 and moves 40' per turn. It can attack in all four quarters at the same time, hitting with the tentacles for 1-6 damage each and, if both tentacles have hit, also biting for 1-4. Monstermark 14.3 – the beast looks fiercer than that but has been cursed with a low armour class and poor hit potential.

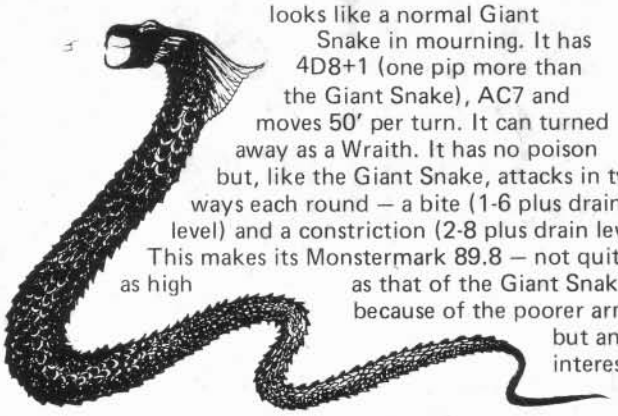
Black beasts are useful for dark rooms but up to now we only have the Black Pudding. (In case, black seems to imply fearsomeness, which is what we expect from a dungeon). My foray through the magazines produced three more interesting, all low-level, beasts. The **Black Leech** is simply what it says – I guess the size of a Giant Leech. It has 2, 4 or 6D8 depending on strength. AC7 and moves at 140', 120' or 100' per turn, depending inversely on strength. Each round this beast bites for 1-3, 1-4 or 1-6 damage; if the bite succeeds, it is locked onto its victim and each round thereafter will automatically deliver 1-4, 1-6 or 1-8 damage per round until dislodged. Removing the beast, even if it is dead, carries an 80% chance of scoring a further 1-3 damage on the victim, which could be nasty if you fell into a pool with a few dozen of them. The Monstermarks are 2.6, 13 and 26 respectively.

The **Black Monk** is a monk dressed in a black robe and goes around leaving smoking footprints behind it. It has 4D8+2 and AC2, moving at 90' per turn. In melee it attacks with a mace, doing 1-6 damage per round, but it also has limited magical power and can Hold Person, cause Continual Darkness and cause Fear. With a Monstermark of 52.5 it is a good enough reason for keeping out of those dark areas.

The **Black Orc** is just a powerful Orc of the appropriate colour. It has 2D8, AC6 and moves 90' per turn, attacking with a 1-8 sword. It has Monstermark 6.8 (c.f. Hobgoblin 4.8 and Orc 2.2).

I have found the TSR rules and supplements to be rather thin on Undead and have found a good contribution from the magazines.

The **Death Snake** which looks like a normal Giant Snake in mourning. It has 4D8+1 (one pip more than the Giant Snake), AC7 and moves 50' per turn. It can turned away as a Wraith. It has no poison but, like the Giant Snake, attacks in two ways each round – a bite (1-6 plus drain level) and a constriction (2-8 plus drain level). This makes its Monstermark 89.8 – not quite as as high as that of the Giant Snake because of the poorer armour, but an interesting and surprising beast to meet all the same.



As I said early on, there is nothing original in this article, but I hope I have brought to readers' attention something new as a result of my researches. There are of course many interesting monsters to come, and next time I will introduce to you the Bogy, the Cyborg, the Cyclops, the Cynopard, a whole sub-class of relatives of the Beholder, the Gremlin, the Manta and more new friends of the DM.

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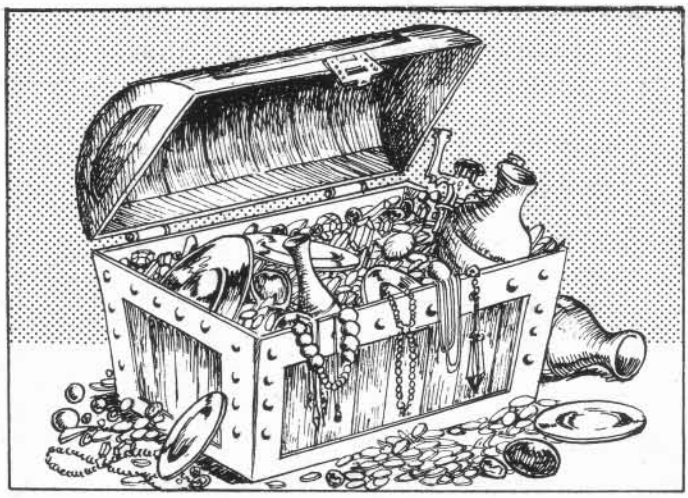

TREASURE CHEST is open for contributions relating to D&D monsters, additional rules, character classes, magic systems, objects, tricks and traps etc.

From the mountains of mysterious Aryxia comes a new D&D character class. . . .

The Barbarian

by Brian Asbury

While having many similarities to other character classes, barbarians comprise a separate character class of their own, and are not a sub-class of any other type. Prime requisite is constitution, because one of the barbarian's greatest assets is his sheer hardiness and capacity for survival. Thus a barbarian makes saving-throws as for clerics, but as though he is 4 levels higher than his actual level. Although anyone with a decent (i.e. average) constitution can become a barbarian, which should give players something to do with those useless-in-everything-but-constitution characters, for a barbarian to have full abilities, then a strength of 13+, a dexterity of 13+, an intelligence of 9+ and a wisdom of 14+ are needed.

Barbarians are twice as resistant to disease as other classes. This class, however, is rather limited as regards armour. Levels 1-5 may use a shield but no armour; levels 6-10 may wear leather armour and shield; and level 11 and above may wear chainmail and shield. Barbarians dislike plate armour and never wear it. Their natural instinct for self-preservation, though, gives them a better chance of dodging blows, regardless of dexterity. Therefore, they should always be treated as though one armour class higher than their actual class.

All barbarians have a number of basic abilities. These are:

High Resistance to harm (as explained above)
Listening for noise (as human thieves)
Tracking
Sensing Danger
Fearlessness

There are also a number of special abilities which a barbarian might have if he has the necessary requisities. These shall be explained later.

	Levels	Experience Points	Hit Dice (6-sided)	Sign Lang.	Hear Noise	Sense Danger	Follow Trail	Catch Missile	Chance to Fall
1	Tribesman	0	1+1	10%	1–2	1	40%	5%	20%
2	Savage	1,500	2+1	20%	1–2	1	45%	10%	19%
3	Clan-brother	3,000	3+1	30%	1–3	1	50%	15%	18%
4	Hunter	6,000	4+1	40%	1–3	1–2	55%	20%	17%
5	Warrior	12,000	5+1	45%	1–3	1–2	60%	25%	16%
6	Brave	24,000	6+1	50%	1–3	1–2	65%	30%	15%
7	Elite Warrior	48,000	7+1	55%	1–4	1–3	70%	35%	14%
8	Headman	96,000	8+1	60%	1–4	1–3	75%	40%	13%
9	Chief	200,000	9+1	65%	1–4	1–3	80%	45%	12%
10	War-chief	325,000	10+1	70%	1–5	1–4	85%	50%	11%
11	Laird	450,000	10+2	75%	1–5	1–4	90%	55%	10%
12	Laird, 12th	575,000	10+3	75%	1–5	1–4	95%	60%	9%
13	Laird, 13th	700,000 (+125,000 per level)	10+4 (etc)	75% (max)	1–6	1–5 (max)	100%	65% (etc)	8% (etc)

Weapons

Most barbarians are limited to using sword, spear and hand axe. However, for every point of dexterity the barbarian has above 12, he may use 1 additional weapon – longbows, two-handed swords, slings and daggers being the most favoured. Also, barbarians of strength 13+ may use battle axes. The more sophisticated weapons such as the arquebus and compound bow are prohibited.

Explanation of Barbarian Abilities

Basic Abilites

Tracking: Like the ranger sub-class, barbarians have a chance of tracking most types of creatures. However, the figures given in the table represent the *base* chance of tracking, and must be adjusted as follows:

Conditions	Subtract From Chances To Track
OUTDOORS	
Hard ground	–20%
Raining or snowing	–30%
Quarry crosses water	–40%
DUNGEONS	
Trail runs through normal passage	–25%
" " " normal door	–30%
" " " a trapdoor	–40%
" " up/down a chimney	–50%
" " through a secret door	–55%

Fearlessness: Barbarians are hard men and do not usually panic and thus spells and other devices employing Fear will, 50% of the time, cause barbarians to become wild with battle-rage and fight as berserkers, rather than flee.

Sensing Danger: This does not detect anything specific, but it does tell the barbarian that something, somehow, is wrong. Any time a barbarian is walking into a situation which might endanger him, the DM should check, by rolling a D6, whether he senses danger. Range – about 20 ft, regardless of any obstacles (including doors and walls) in the way.

Special Abilities

Sign Language: This ability is possessed by all barbarians of intelligence 9 plus. Sign Language affords the barbarian a chance of communicating with any intelligent creatures encountered, by means of signs and gestures.

First-attack Ferocity: Barbarians of strength 10+ always hit at +1 because of their natural ferocity. In addition, if strength is 13+ and dexterity at least average, then they have 75% chance in any melee in which they gain the initiative, of using First-attack Ferocity. This is their chance of whipping themselves up into such a frenzy that their first attack *only* will be carried out at a +2 hit bonus, and do double damage if the barbarian is 1st to 4th level, triple damage for 5-8th levels, and quadruple damage for 9th level and above.

Climbing: Barbarians of dexterity 10+ can, like thieves, climb nearly sheer surfaces. However, their base chance to fall is 20%, not 13%.

Catching Missiles: Barbarians of above average dexterity have a chance of actually *catching* any missile aimed at them in mid-air. The chances of achieving this feat increase by dexterity, i.e.

Dexterity	Bonus to chances of catching missile
13-14	None
15-16	+5%
17-18 (01-50%)	+10%
18 (51-75%)	+15%
18 (76-90%)	+17%
18 (91-99%)	+20%
18 (00%)	+25%

Note that no barbarian is able to catch spell-generated magic missiles or bullets, and missiles with a magical bonus reduce the barbarian's chances of catching by 5% for every

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TREASURE CHEST

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positive point of bonus (e.g. a +3 magic arrow would subtract 15% from the barbarian's chances of catching it but a -3 cursed arrow would actually *add* 15% to the barbarian's chances of catching).

Barbarian Magic

Barbarians may use any magical items usable to fighters or thieves, except for those items of weaponry or armour already prohibited to them. Few barbarians are literate (only those with a Wisdom score of 14+), and so most will be unable to use magical Books or Runes. However, this also means that they are immune to the effects of such items. This does not of course, apply to literate barbarians.

The Loremaster of Avallon

by Andy Holt
Part IV

Last time we considered how to determine whether or not a blow in combat was parried. Incidentally, the number of cards each participant holds, for those of you who were wondering, is calculated as follows:

First the speed of each participant is calculated, then each participant gets cards equal in number to his 'base cards' plus the number of points of speed by which he is faster than the slowest in the fight. If, as a result of being hit, a participant is bleeding, after each of his attack rounds he loses constitution points equal to the number of points of bleeding. Once out of a fight bleeding stops naturally at one point per 'turn', and can be stopped quicker by a spell.

This article explains how to evaluate the effect of an unparried blow and clarifies (I hope) a few details on the 'to hit' procedure. The combat statistics of all characters and creatures are tabulated on individual Data Sheets:

Type: HUMANOID — **Class: ORC**

Speed: 17+ Random factor (Random factor determined by adding the roll of 1 Average Die and subtracting the roll of 1 Average Die)

Cards: BASE 15 cards held EXCHANGE E4R2 (i.e. may exchange 4 cards and replace 2 per combat cycle)

Surrender Probability: 20% (% chance of surrender when White Flag is reached on Constitution Chart)

		Skill	Strength	Att/Def(Party)
Right Hand	Sword	3	21s(=sharp)	1/1
Left Hand	Shield	3	17b(=blunt)	1/2

CONSTITUTION CHART

	00	10	20	30	40	50	60	70	BLOOD
0	D								
1									I
2									II
3									III
4									IV
5									V
6									VI
7									VII
8	Zzz	WF							VIII
9									IX

Explanation: Starts at Constitution 35 and all flesh damage is recorded by filling in subsequent boxes. Roll for surrender when White Flag (WF) is reached. Zzz = unconcious. D = dead. All bleeding is recorded in the 'Blood' column.

LOCATION PROTECTION CHART – HEAD

HEAD 96–00		
LEFT EYE	01, 02	P3.10 (B0) F2 B6 F0
RIGHT EYE	03, 04	P3.10 (B0) F2 B6 F0
NOSE (2*B)	05–08	P3.10 S0 B0 F3
MOUTH	09–16	P3.10 S0 F1 B2
FACE	17–20	P3.10 S0 F3
LEFT EAR	21–30	P3.10 S0 F1
RIGHT EAR	31–40	P3.10 S0 F1
SKULL	41–95	P3.10 S0 F1 B6 F0
NECK (4*B)	96–00	M3.10 S0 F3 B5 F3

LOCATION PROTECTION CHART – BODY

LEFT		
LOWER LEG	01–05	L2.20 S0 F7 B3 F7
UPPER LEG	11–20	L2.20 S0 F7 B3 F7
HAND	31–33	M3.10 S0 F7 B2 F7
WRIST (2*B)	37, 38	M3.10 S0 F7 B2 F7
FOREARM	41–45	M3.10 S0 F7 B2 F7
UPPER ARM	51–55	M3.10 S0 F7 B2 F7
SHOULDER	61, 62	M5.15 S0 F0B2 F8 B2
LUNG	65, 66	M5.15 S0 B2 F8 B4
HEART	69	M5.15 S0 B2 F8 B4
CHEST	70–72	M5.15 S0 B2 F8 B4
ABDOMEN	76–85	M3.10 S0 F9 B4
RIGHT		
LOWER LEG	06–10	L2.20 S0 F7 B3 F7
UPPER LEG	21–30	L2.20 S0 F7 B3 F7
HAND	34–36	M3.10 S0 F7 B2 F7
WRIST (2*B)	39,40	M3.10 S0 F7 B2 F7
FOREARM	46–50	M3.10 S0 F7 B2 F7
UPPER ARM	56–60	M3.10 S0 F7 B2 F7
SHOULDER	63,64	M5.15 S0 F0B2 F8 B2
LUNG	67,68	M5.15 S0 B2 F8 B4
HEART		
CHEST	73–75	M5.15 S0 B2 F8 B4
ABDOMEN	86–95	M5.10 S0 F9 B4

Explanation: % columns are used to determine hit location. The example below will make this clear

LAYERS OF PROTECTION = the different layers and their relevant protection points, on the area concerned. P = Plate; M = Mail (or equivalent); L = Leather; S = Skin; F = Flesh; B = Bone. Any blow successfully penetrating through one layer hits the next, and so on, until it is eventually stopped.
(4*B) = Quadruple bleeding

To illustrate the hit evaluation procedure I will consider a hit by a man of strength 19 using a short sword (strength modifier +2) on an Orc.

The first, and simplest, part is to determine the location of the hit; this is done by throwing percentage dice and finding the corresponding location from the target's data sheet. In the example under consideration let us suppose that the die roll is 97 – this is a special case as it signifies the head, and a further roll is required to determine the exact location – assume this is 46 meaning "skull" (i.e. general head, no special part).

Next we must consider the strength and type of the blow.

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As the weapon is a sword, the type is (obviously!) sharp. The basic strength of the man is 19, to this is added the sword's modifier (see *Weapon Types and Factors* table) of +2 giving a modified strength of 21. This is further modified by a random factor: percentage dice are thrown and the resulting modifier determined from *Table 1*.

Table 1 — Strength Modifications

Roll	Modifier	Roll	Modifier
01	−10	65–77	+1
02	−8	78–84	+2
03	−7	85–89	+3
04,05	−6	90–93	+4
06,07	−5	94, 95	+5
08–11	−4	96, 97	+6
12–16	−3	98	+7
17–23	−2	99	+8
24–34	−1	00 (100)	+10
35–64	0		

Assume the roll is 82– this gives a modifier of +2 making a total effective strength of 23.

Now this blow must be applied to each layer of defence in turn using *Table 2:*

Table 2

Superiority	All vs. Plate		Sharp vs. Mail		Sharp vs. Flesh			Blunt vs. Mail		Blunt vs. Flesh			All vs. Bone	
	D	P	D	P	D	Bl	P	D	P	D	Bl	P	D	P
25+	5	N	5	N	5	2	N-1	3	N	5	1·5	N	5	N-1
24	5	22	5	23	4	1·5	22	3	24	4	1	24	4	22
23	5	20	5	21	4	1·3	21	3	22	4	1	22	4	21
22	5	19	5	20	4	1·2	19	3	21	3	1	20	4	20
21	4	18	5	19	4	1	17	3	20	3	1	19	4	18
20	4	17	5	18	3	1	16	2	19	3	·9	17	4	17
19	4	16	5	17	3	1	14	2	18	3	·9	16	4	16
18	4	15	4	16	3	1	13	2	17	3	·8	14	4	15
17	4	14	4	15	3	1	12	2	16	3	·8	13	3	13
16	4	13	4	14	3	1	10	2	15	3	·7	12	3	12
15	4	12	4	13	3	1	9	1	15	3	·7	10	3	11
14	3	11	4	12	3	1	8	1	14	3	·6	9	3	10
13	3	10	3	12	3	·9	6	1	13	3	·6	7	3	8
12	3	9	3	11	3	·8	5	1	12	3	·5	6	3	7
11	3	8	3	10	3	·7	4	1	11	3	·5	5	3	6
10	3	7	3	9	3	·6	3	–	10	3	·4	4	3	5
9	3	6	3	8	2	·5	2	–	9	2	·3	3	3	4
8	3	5	3	7	2	·4	1	–	8	2	·2	2	3	3
7	3	4	3	6	2	·3	0	–	7	2	·1	1	3	2
6	3	3	2	5	2	·2	0	–	6	2	·05	0	3	1
5	2	2	2	4	2	·1	-1	–	5	2	·01	-1	2	–
4	2	2	2	3	1	–	–	–	4	1	–	–	2	–
3	2	1	2	2	1	–	–	–	3	1	–	–	2	–
2	2	0	2	1	1	–	–	–	2	1	–	–	1	–
1	2	–	2	0	1	–	–	–	1	1	–	–	1	–
0	2	–	2	-1	1	–	–	–	0	–	–	–	1	–
-1, -2	2	–	1	–	–	–	–	–	–	–	–	–	–	–
-3, -5	1	–	1	–	–	–	–	–	–	–	–	–	–	–
-6, -7	1	–	–	–	–	–	–	–	–	–	–	–	–	–
-8	–	–	–	–	–	–	–	–	–	–	–	–	–	–

KEY: D = Damage P = Penetration (Strength of blow passing on to next layer)
Bl = Bleeding.
A '1' result = 1 point of bleeding; a 1.3 = 1 point plus a 30% chance of a second point. N = Superiority

The first layer for the skull is P3.10 — this means 'plate' type with a defence value of 3 and able to take 10 points of damage (over 10 points of damage = destroyed) altogether. Strength 23 against defence 3 is a 'superiority' of 20 which gives a result on *Table 2* of 4 damage, 17 passing-on. The helmet is now P2.6 at the skull. The blow travels through the helmet and comes to the skin and we now consider the effect of 17 strength (still sharp) on the next layer S0 (the skin). Skin damage is not recorded (for normal weapons) and the effect on the strength of the blow is considered on the 'mail' table (also used for leather armour) in this case 15 sharp passes through. The next layer is F1 (flesh) therefore superiority is 15 minus 1 = 14. Damage to flesh is counted against the constitution and bleeding may occur with all sharp weapons (and a few blunt ones). The result in our example is 3 damage (only 1 counts as there was only 1 point of flesh to lose), 1 point of bleeding, and 8 strength passing through to the bone. If the bleeding had been, say, .6 this would have meant a 60% chance of 1 point of bleeding. The 8 strength passing through to the bone (B6) gains only 2 superiority, doing one point of damage to the bone (becomes B5) and no strength passes through.

Only damage to flesh layers, and the results of bleeding, count against the constitution. When the constitution is thus reduced to zero the result is death, but before that, the unconciousness level is usually reached (symbolised by "Zzz" on the Data Sheet) and before that the 'moral check' level (symbolised by a white flag).

When certain areas are badly damaged special results occur as detailed in *Table 3*.

Table 3 — Special Hit Effects

Area	Effect
Arm	If bone broken, arm cannot be used, lose IR card.
Leg	If bone broken, cannot "jump back" or "renew attack" lose IE card.
Shoulder	When first bone broken, lose IE card and 1 skill level for that arm When second treat as broken arm (instead).
Spine	When broken, fall over *totally* incapacitated — needs urgent spell for any chance of survival, on repair constitution is reduced to a random percentage of original.
Skull	Damage to the F0 counts 8 times.
Neck	Broken = dead
Lung	If flesh at least 1/3 damaged, lose 1/3 speed and 1R.
Heart	If flesh at least ½ damaged, dead if sharp weapon, Knocked out (20% chance of death) if blunt.

Table 4 — Armour Types and Factors

Types	Class	Speed modifier (per unit)
Heavy Plate	P9.20	1.0
Normal Plate	P6.15	0.5
Light Plate	P3.10	0.25
Heavy Chain	L7.20	0.5
Normal Chain	L5.15	0.25
Light Chain	L3.10	0.17
Heavy Leather	L3.30	0.20
Leather	L2.20	0.10
Gambeson	L0.10	0.05

Units: Backplate, Breastplate, Helmet, Arm, Upper Leg, Lower Leg, Front Skirt, Rear Skirt

Table 5 — Weapon Types and Factors

Weapon	No. blows	Type	Att. mod.	Speed mod.
Dagger	2P2A	S	+0	0
Short sword	1P2A	S	+2	-1
'Rapier'	1P2A	S	+1	0
Large Sword	1P2A	S	+4	-3
Battle Axe (2H)	2P2A	S	+6	-2
Mace	1P2A	B	+2	-1
Quarterstaff	2P2A	B	+2	0
Shield	2P1A	B	-2	0

Any weapon used in left hand (except shield) loses 1 skill, 2 strength. Differing weapons also have varying minimum skill levels of user, and maximum level cards that they can use. The number of blows is the 'standard' — some characters can use more.

Competitive D&D

by Fred Hemmings

This, the fourth and final part of the series, examines the contents of some of the rooms to be found on the dreaded magical fifth level and, in conclusion, gives suggestions on how to overcome the problems of designing a dungeon for competition purposes.

The fifth level was the ultimate goal for all parties and was the place where all the big points scores were to be had *(see White Dwarf 2)*. However, the points were anything but a giveaway as can be seen from the example rooms given below. The layout of the fifth level was simple as each room contained enough problems inside without having to make them difficult to locate as well.

It is not really necessary to detail all the fifth level rooms, but the following examples will give an idea as to what the various parties were up against down there.

006 The Tomb of Akhnaten

The door is inscribed with Egyptian hieroglyphics which read:

"This is the Tomb of the blessed Akhnaten, he who cast down the idols and revealed the true wisdom of the one God – Aten. Desecrate not this tomb lest the guardians slay thee".

Beyond the door is a 10 x 10 room which is magically darkened. The walls are painted in Egyptian style with hieroglyphics narrating the scenes. If read they state, in heroic terms, the doings of the Pharoah. The pictures illustrate his life, death and afterlife (note: the Pharoah is seen to carry an Ankh at all times). In the centre of the room is a large sarcophagus with a chest affixed at its foot. There are also three bodies lying on the floor. Attempts have been made to open both sarcophagus and chest, apparently without success, the former having been so badly defaced that its inscription is no longer legible. The chest has fared better, its glyphs read:

"Here lies forever the Phallus of Set, open not this chest lest a doom most dreadful befall thee".

The room's main guardian is a Vampire (40 hits) who is perched above the door. One turn after the room is lit, 10 wolves which he has summoned will arrive, five on each side of the party. His purpose is to kill all who disturb the Pharoah's tomb.

Within the sarcophagus is the mummy of Akhnaten, around its neck is the Ankh, in his right hand is the key to the chest and on his own chest rests the censor of summoning hostile air elementals.

The chest has two traps. First, a poison needle lock which is disarmed by use of the key. Second, a Magic Jar effect on the opener which is only prevented by a Dispel Magic being cast on the chest. In the chest is a casket with a hieroglyphic inscription and a push-button catch. The inscription is also in hieroglyphics but these are exploding runes which, if read, will detonate doing 16 points of damage to the reader and destroying the casket and chest. If the casket is opened by any other means than the push-button catch the person doing so must save vs. magic or age 200 years.

All traps on both chest and casket are automatically disarmed if the opener is carrying or wearing the Ankh. And the Vampire will flee at the sight of it.

008 The Brain Drain Room

Beyond the door is a 10 x 10 room set up as an operating theatre. Five apparently human figures dressed in black surgeons' gowns are seen to be bending over an operating table and have their backs to the door. Their operating table is, on closer inspection, a raised stone slab to which is chained a naked young woman. On entering it will quickly be realised that the 'humans' are really five Mindflayers (35, 35, 37, 39 and 44 hits) who will turn and attack any intruders.

010 The Hall of Secrets

Beyond the doors is 6 meters of icy corridor at the end of which is another set of double doors. Beyond these is a 12 x 12 room, set up as a communal hall. In the room are seated six Frost Giants with hits of 41, 42, 44, 47, 51 and 51. Upon the walls are rich furs and tapestries. If the Giants are killed or a Dispel Magic used within the room, Thor's Belt and Gloves will become visible amongst the items on the walls.

011 Pandora's Box

Outside the door, marching back and forth is a 3D illusion of a Demogorgon, complete with sound and smell. A mirror in the corner of the passage allows the party to look upon the Demogorgon. If hit he will, of course, be dispelled. Inside the room, which is 10 x 10, is a large box in the centre of the floor secured with a simple latch and inscribed simply 'Do Not Open'. Should the box be opened in any way the four Horsemen of the Apocalypse will emerge. If this should happen each member must save against disease (i.e. death ray) or die; against starvation (i.e. wand) or die; against war (i.e. dragon's breath) or take 6-60 damage; and finally against death (i.e. magic) or age 200 years. The Ankh of Akhnatem will protect *all* the lawful and neutral characters from being affected by the Horsemen whilst the Phallus of Set will do the same for any chaotic or neutral character.

So we reach the end of Pandora's Maze. Having read this far you will no doubt have formed your own ideas as to what could or should be put into a competition dungeon. From my experience I should warn you that to make it interesting, fair *and* competitive, it requires an awful lot of work on behalf of the designer. There are also many pitfalls into which the designer can stumble. In order to avoid

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some of these, I suggest the following:

(a) The dungeon should be designed to guide players to a specific place at a specific time so that the winner is the most skilful player doing so.

(b) Characters must be pre-thrown so as to be fair to each player and also to save valuable competition time. Also, players should be given two characters each in the event of an unfortunate early death of a single character.

(c) A predetermined points system is the best method of adjudication.

(d) Ensure that the dungeon and the characters entering it are compatible, i.e. one is not too strong/weak for the other.

(e) The dungeon design should be such that while it appears to be very dangerous only the stupid will die.

(f) The test should be both mental and physical for the players, i.e. there should be as many puzzles and problems as there are monsters.

(g) It's difficult, but try to design the dungeon relative to the allocated time of exploration given to the players. Although it is better for the dungeon to be too large rather than too small (else a party might clear it out with time to spare), a too large a dungeon is a disaster if there is a need for the parties to reach a certain destination.

If I were to design another competition (which I am, in fact, going to do for *Games Day III*), it would be somewhat different although the basic concept – that of predetermined design and objectives – would still hold.

I hope this series of articles on Competitive D&D has been interesting and of use to both players and potential designers of such a dungeon.

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LETTERS

Readers' thoughts, suggestions, ideas, views, comments and criticisms. Letters should be sent to the Editor, WHITE DWARF, Games Workshop, 97 Uxbridge Road, London W12.

Dear WD,

In last issue's Letters column, Nigel Galletty pointed out the fact that I had neglected to include Balrogs in my revised Monster Level Tables as per the Monstermark System. My thanks to Nigel for this although I beg to differ with his calculations.

My Balrogs are stronger since I took note of *Greyhawk's* suggestion that the thing attacks twice per round. I work it this way:

Roll 2D6: 2–6 = attacks with +1 sword twice (1–12 per hit)
7–12 = One attack with +1 sword (1–12) and one whip (2D6, 3D6 or 4D6).

My **D** is the same as Nigel's, of course. However, my values of **A** are much higher, not only because of two attacks but also the +1 sword. Here is the calculation for the small beast:

$$A = 50 \times \frac{5}{12} (2 \times \frac{13}{20} \times \frac{13}{2}) + 50 \times \frac{7}{12} (\frac{13}{20} \times \frac{13}{20} \times 7)$$

Running it through bit by bit, the right hand side is **D**, probability of two swords, 2 attacks, probability of sword hitting, sword average damage PLUS **D**, probability of sword/whip, probability of hit, sword damage, probability of hit, whip damage. The final answer is 273.5, and that assumes it is vulnerable to normal weapons. I hope this is clear and of help.

Sincerely,
Don Turnbull, Cambridge

—Whether or not all DMs adopt the Monstermark System, I think everybody would agree that it is an outstanding contribution to D&D. We have received many letters of praise regarding the Monstermark and I would like to thank Don on behalf of all those people for his efforts. —Ed

Dear WD,

This letter was prompted by Patrick Martin's letter in *White Dwarf 3,* in which he suggested that figure manufacturers should produce model dungeon equipment to go with the many suitable figures now available. Actually, quite a few ranges already include such items. They are less well known than they might be, because the manufacturers do not advertise them as much as their figures, and perhaps because some shops find them a nuisance to stock, but they can all be obtained by mail order from the manufacturers and their agents. If you can, it is better to buy over the counter, either from a shop or from the manufacturer at a convention, because you can see exactly what you are getting; after all, for example, the descriptions "box" and "baggage" can cover a multitude of sins!

A truly vast selection of excellent weapons can be obtained from *Lamming Miniatures,* and the new range offered by *Asgard Miniatures* is not far behind. Lamming also offer a good choice of shields, a fine treasure chest which can be modelled open or shut, and a cauldron. Asgard do a couple of shields, and the wineskin and torch mentioned in *White Dwarf 3.* The accessories, and the figures, from these two firms are compatible in large 25mm scale.

The American manufacturer *McEwan Miniatures* offer a beautiful mule with a pack saddle and an excellent accessory pack of a backpack, a cauldron, a pan and a box. They also do a large assortment of weapons, helmets and shields, and some interesting dungeon equipment, including a very fine throne adorned with evil devices. Unfortunately, their items, like their figures, are rather small in scale and are undoubtedly expensive compared to British products.

Miniature Figurines have a number of useful sets in various ranges. Their "Sword and Sorcery" range includes some tavern furniture and equipment, and they do packs of "Horse and Musket" period luggage, etc., that can serve very well for dungeons. The packs include closed chests, boxes and sacks. *Warrior Metal Miniatures* also offer a small but useful selection of "Horse and Musket" period items. Barrels are available from *Hinchliffe Models,* Minifigs and Warrior. Incidentally, similar items of baggage may be obtained, with an unfortunate admixture of modern objects, in mode railway accessory sets.

Some more unusual pieces of equipment are available from *Minot's Miniature Armoury,* in their "Thane Tostig" range. It includes a rack of torment,a brazier with irons, a bubbling cauldron and a witch's table with recipe book and dissected ingredients! Treasure may be provided from diorama items in the larger modelling scales. *Phoenix Model Developments* offer some splendid 18th Century pieces in 54mm scale that can serve very well, especially the goblets and books.

In addition to commercially manufactured models, it is not difficult to make some of your own. A 10' pole is simply a piece of wire dipped in glue to give it a less rod-like appearance. Rope is silk thread, preferably soaked in glue, coiled and allowed to dry. Boxes may be cut from modelling wood. An apple pip makes a nice little bag; a larger and more elaborate one can be made by wrapping a pip or small ball of modelling compound in glued "broken" tissue paper. The paper, with its grain "broken", wraps snugly around its contents, is tied at the neck with "invisible" mending thread and the whole is set with varnish. A scroll is a small length of paper covered in glue and rolled, and a closed book may be made by cutting a tiny rectangle of cardboard for the pages and giving it a glued paper cover; a "paperback", no less!

I hope these suggestions may persuade more D&D gamers to use "real" model equipment as well as character figures. Such games look better, and I think they tend to be more realistic. "Pencil and paper" players, and others, often blithely ignore both the encumbrance rules and the problems of manipulating their equipment while encumbered with all the multifarious items on their lists. Once the character is modelled with his permanent equipment, and the rest is placed around him, it is amazing how those problems come to life!

Best Wishes,
John Norris, Newcastle-upon-Tyne

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Allan Marsden regrets the folding of his 20th century fantasy scenario, which was to have run postally, due to the necessity of putting about half the characters in jail for an unspecified period. Any comments, please write to Allan Marsden, Asst. Met. Eng. I.S.F., N.C.C.M., Broken Hill Division, Box 45, Kabwe, Zambia.

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